

(Oct. 1990)

**United States Department of the Interior
National Park Service****National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Propertyhistoric name Phillips, Thomas W., Memorialother names/site number Disciples of Christ Historical Society**2. Location**street & number 1101 19th Avenue South ☐ not for publication N/Acity or town Nashville ☐ vicinity N/Astate Tennessee code TN county Davidson code 037 zip code 37212**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

Deputy State Historic Preservation Officer, Tennessee Historical Commission

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See Continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☐ entered in the National Register.☐ See continuation sheet☐ determined eligible for the
National Register.☐ See continuation sheet☐ determined not eligible for the
National Register.☐ removed from the National
Register.☐ other, (explain:) _____

Signature of the Keeper

Date of Action

Phillips, Thomas W., Memorial
Name of Property

Davidson County, TN
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in count.)

Contributing	Noncontributing	
1	0	buildings
0	1	sites
0	0	structures
1	0	objects
2	1	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of Contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Religion
Education: Library

Current Functions

(Enter categories from instructions)

Religion
Education: Library

7. Description

Architectural Classification

(Enter categories from instructions)

Collegiate Gothic

Materials

(Enter categories from instructions)

foundation Limestone
walls Limestone

roof Slate
other Metal; Wood; Glass

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheets.

8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☒ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** moved from its original location.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property
- ☒ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Art

Period of Significance

1956 - 1958

Significant Dates

1956

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hoffman & Crumpton; Hart, Freeland and Roberts; Mims, Puryear; Baker, Gus

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS): N/A

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ Previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State Agency
- ☐ Federal Agency
- ☐ Local Government
- ☐ University
- ☒ Other

Name of repository: Disciples of Christ Historical Society

Phillips, Thomas W., Memorial
Name of Property

Davidson County, TN
County and State

10. Geographical Data

Acreage of Property .58 acre

Nashville West 308 NE

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 518194 4000105
 Zone Easting Northing
2 _____

3 _____ _____ _____
 Zone Easting Northing
4 _____
☐ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Melissa A. Zimmerman, Heritage Programming Coordinator
organization Tennessee Civil War National Heritage Area date May 10, 2006
street & number Center for Historic Preservation, MTSU, Box 80 telephone 615-898-2947
city or town Murfreesboro state TN zip code 37132

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Disciples of Christ Historical Society (Reverend Dr. Glenn Thomas Carson, President)
street & number 1101 19th Avenue South telephone 615-327-1444
city or town Nashville state TN zip code 37212

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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7. Physical Description

The Thomas W. Phillips Memorial is a two-story Collegiate Gothic building with an asymmetrical facade; a compound floor plan with irregularities; a water table that wraps around the building; a truncated multiple cross-gable slate-shingled roof; and two projecting wings that extend forward from the facade. Ashlar limestone walls feature Gothic Revival windows with exterior ornamentation and buttressing, topped by a steep slate roof with multiple gables and parapets in addition to castellated sections. Limestone is the featured material as well for the stacked chimney and foundations.

The nominated property fronts 19th Avenue South and is set back from the sidewalk by a stone balustrade with posts shaped like modified urns and a manicured lawn landscaped with a few trees and hedges among stone walkways. The building sits on a corner lot that slopes gently to the east at the corner of 19th Avenue South and Scarritt Place; across the street are the Collegiate Gothic buildings of the Scarritt College Historic District (NR 08/26/1982), now the Scarritt-Bennett Center. The property is in excellent condition with no apparent alterations; the stained glass windows, doors and interior details are original.

East Facade

The main, or east, facade has six bays, including two projecting wings at the northernmost bay and at the bay located second from the south. The four central bays have front gables projecting from a flat-topped, hipped roof. The three gabled bays between the projecting wings are identical with a stepped buttress in between each front gable. The first floor of each gable has two sets of paired, rectangular-paned, stained glass, casement windows, with one rectangular hood molding above the two sets. A projecting pinnacle topped by a fleur-de-lis is centered in each bay above these windows. The center bay is an exception, however, with no pinnacle between the windows; instead, there is a complete hood molding over each pair of windows that connects horizontally in the middle, creating a center tab.

The second story of each gable contains a set of diamond-paned, stained glass, casement windows composed of two pairs of windows, one above the other, with a pair of arched windows above those. The pair of three vertical windows is topped by an arched hood molding. Above this molding, towards the top of the gable, is a decorative inset floral design. A finial rises from the point of each gable.

A steeply-pitched, one-story, side-gable, projecting wing sits in front of the east facade's northernmost bay. In examining its east elevation, there is a three-sided, flat-roof bay window on the southern half which has a stone course at the roofline, above which is a castellated parapet. The bay window's rectangular recesses each hold rounded-arch casement windows with diamond-paned stained glass. The northern half of the projecting wing's east elevation includes two

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buttresses and a paired, rectangular-paned, stained glass, casement window with a rectangular hood molding above it. The south elevation of this wing has a set of three, rectangular-paned, stained glass windows on its east half all under a single rectangular hood molding. A recessed niche with a cusped arch is centered on the attic story, and a recessed entrance with a vertical board door is located on the western side of the wing's south elevation. The entrance is composed of a lintel stone above the door, over which is a hooded pediment with a cusped arch and a Gothic Revival, lantern-style light. The projecting wing's west elevation connects at a right angle to the main building. The wing's gable roof has finials at the top of the gable on both the north and south elevations and a stacked chimney in the center. Behind the projecting wing, the second story of the east façade's north bay features rectangular-paned, stained glass, casement windows under a castellated parapet. These windows are obscured from view by the roof line of the projecting wing.

Another wing projects in front of the fourth front gable on the east façade's southern half (second bay from the south). This gable's second story follows the pattern of the other gables with: a pair of three vertical stained glass windows under an arched hood molding; a decorative inset; and a finial. In addition, it, too, has stepped buttresses on either side. The lower two stained glass windows are shorter in height than those of the other front gables due to the height of the projecting wing. This fourth gable also has a small rectangular casement window with rectangular-paned stained glass, to the south of the paired windows. The projecting wing is connected to the east façade by a single-bay connector with a low flat roof and a castellated parapet. On both the north and south elevations of the connector is a vertically paired rectangular vent with a geometric pattern and a stone cornice.

The projecting one-story wing on the east façade's southern end is referred to in the building's plans as the entrance porch and resembles a one-story tower, being square with a flat roof, a castellated parapet, and a pinnacle at each of the four corners. It is slightly taller than the one-story connector, further setting it off from the main façade. On the wing's north elevation, four steps with wrought iron stair rails lead to the main entrance. The stair rails have a decorative scroll at each end echoing the burnished brass scroll-work on the door hinges and light. The entrance is composed of a compound, pointed arch door surround formed with clustered Corinthian engaged columns. The compound arch above the engaged columns has a decorative floral motif set off in square blocks around the outer arch and three small, cartouche-like designs in an inner arch. The doors are a pair of board-and-batten doors, with a board-and-batten wood pointed arch above them. Inside this arch is a Gothic Revival, lantern-style light. The doors themselves each have a small, rectangular window with diamond-shaped panes just above the door pulls. Decorative hardware includes the brass lantern brackets, door pulls, and scrolled door hinges.

On either side of the entrance is a buttress with a recessed cusped arch on the face of the buttresses as well as on the side facing the doors. This motif of a recessed cusped arch is repeated between the entrance and buttresses with the inclusion of a geometric floral motif in the arch. Above the entrance is a cartouche that reads, "1835, Thomas W. Phillips, 1912, Memorial."

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Above this is the castellated parapet which includes a pinnacle in the center battlement and has a series of six stone shields along its frieze with symbolic images related to the history of the Disciples of Christ. Stone relief designs surround the shields and decorate the battlements, including vine designs and quatrefoils.

The wing's east elevation features buttresses, recessed lancet arches, a shallow projecting bay with a set of stained glass windows on the front, and a continuation of the castellated parapet featuring decorative stone work. The wing's south elevation features a pair of two vertical stained glass windows under a hooded arch molding and the continuation of decorative stone work along the castellated parapet.

The east façade's southernmost bay features two pairs of stained glass casement windows with hood molding on the first floor and a set of three stained glass casement windows on the second floor. It has a castellated parapet.

South Elevation

The south elevation has three bays. Both the east and west bays have a single diamond-paned, stained glass window with a cusped arch transom on the second floor. The middle bay is a projecting gable with stepped buttresses on each side (one facing east and one west). This central bay is further divided into three parts by a stepped buttress on either side of a central series of windows, with spires extending from the top of these buttresses nearly to the roof line. Below the water table, basement level stained glass windows are visible. Above the water table on the first floor, a diamond-paned stained glass window with a cusped arch transom is placed on either end of this middle bay.

In the center of this projecting middle bay, between the buttresses, is a set of four, diamond-paned, stained glass casement windows with fixed arch transoms above them at the first floor level. Above these is a set of cusped arches recessed into the stonework, with stone dentils above and below them. Inside each of these arches is a block with a geometric floral design and a shield with a design pertinent to the history of the Disciples of Christ, each uniquely designed. Above the arches are four diamond-paned, stained glass casement windows underneath cusped arch transoms. This middle bay also features stone dentils above its central windows, over which is placed a stone latticework vent with decorative relief work on the sides and top. There is additional stone design work above the vent, as well.

West Elevation

The west (rear) elevation has three bays. The south bay is divided into thirds by two stepped buttresses. The southernmost section has a single rectangular-paned, stained glass casement window on each level (basement, first and second floors). The central section's basement level has

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a simple, recessed service door with a stained glass, casement window north of it. The first floor has a set of three rectangular-paned stained glass windows, and the second floor has two pairs of windows. The northernmost section has a recessed entrance to the main stairwell. This entrance has a door surround that features a broken, label hood molding with diamond-shaped tabs that have a geometric, floral design. A small light is set in the center "broken" section of the label hood molding with decorative stone relief work behind it. The first and second floor levels of this northernmost section feature elaborately designed stained glass windows, lighting the building's main public stairwell. The first floor's windows are paired casement windows. The second floor has a pair of casement windows underneath fixed arch windows and an arched hood molding.

The central bay is quite large and projects out several feet. This central bay has a downspout running down either end with no windows on the basement level, first story or second story, since this bay houses the archives. It does, however, have an additional above attic-level projection, above the roofline with tall, narrow windows.

The north bay is subdivided by two stepped buttresses, similar to the south bay. The southernmost section has a garage door on the basement level below the water table, paired windows on the first floor, and a set of three windows on the second floor. The center bay has a recessed entrance containing a wood, eight-paneled door with windows in the upper two panels. The door surround is a broken, label hood molding with diamond-shaped tabs that have a geometric, floral design and is identical to the stairwell entrance in the southern bay. A pair of first-story windows is above the door. A set of two paired windows is on the second floor with a label hood molding above them. The northernmost section has a single window on the basement, first-story, and second-story levels. All of the windows in this north bay are rectangular-paned, stained glass casement windows.

North Elevation

The north elevation has four bays. The west bay has a single, rectangular-paned, stained glass casement window under the water table at the basement level, a paired set of identical windows on the first floor, and another single window on the second floor with a cusped arch transom.

The second bay from the west is a projecting gable. The basement level has four rectangular-paned, stained glass casement windows underneath the water table; the windows are grouped as a single window, then a pair, and then another single window. Above the water table, a central grouping of windows is located within a series of three recessed, narrow, stone arches that are two stories tall. A stepped buttress is located to either side of this central grouping with a first-floor, diamond-paned, stained glass casement window with a cusped arch transom to the outside of each buttress. The central grouping's three recessed stone arches are formed with elongated, simplified, engaged columns on the sides and a pointed arch on top; a pointed arch hood molding is above each recessed arch. Inside the arches, the windows on both the first and second floors

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are vertically paired casement windows with the lower window twice the height of the upper one. Each lower window on the first floor has thick horizontal leading across the middle, giving it the initial appearance of being two windows high. All of the windows in this central grouping have diamond-paned, stained glass. A recessed arch with a shield inset at the top is placed in between the first and second floor windows. Each shield features a different design. Above each second floor window is a cusped arch, with a decorative relief in the middle.

The projecting gable also features a decorative stone relief in the shape of a cross near the top and has a finial atop the gable's peak. On both the east and west sides of the projecting bay is a stepped buttress next to an elongated, recessed, pointed arch on the second story. Each of these arches has within it an elongated cusped arch, the lower half of which has a rectangular-paned, stained glass casement window with a pointed arch transom.

The bay east of the projecting bay is identical to the westernmost bay.

The easternmost bay is formed by the north side of the east façade's north wing. It has a set of eight rectangular-paned stained glass casement windows; the upper windows are about one-half the height of the lower ones. Over this set of windows is a label hood molding. Centered above the windows is a stone niche that has a fleur-de-lis design in relief above three projecting posts with cusped arches in between them and a projecting oriel base. A decorative stone owl finial sits atop the point of the roof's gable.

Interior

The interior of the building continues the Collegiate Gothic style with original details throughout on the floors, walls, doors, and ceilings. For example, the light in the entrance porch is a hanging fixture that mimics Gothic lantern designs with its use of brass tracery and fleur-de-lis shapes around its cylindrical, cream opaque shade. Similarly, the four-arm chandeliers in the reception room feature Gothic quatrefoil designs at the top of the central post and on the shade holders of each arm. Other examples of Gothic Revival details include the use of wood and stained glass for multiple door surrounds, pointed stone arch door surrounds, ribbed vaulting for the foyer ceiling, stone flooring throughout much of the first floor, and of course the artistic stained glass windows with individually crafted designs featuring biblical and historical subjects.

The entrance porch retains many of its original features including: a stone tile floor; stone walls with an inscribed stone panel on the south wall between the windows and the door into the main building; a vaulted ceiling; a Gothic Revival, hanging, lantern-style light in the center of the room; and a compound, pointed arch, wood-paneled, double door with decoratively curved, brass door handles, and a small, rectangular, diamond-paned, stained glass window in each door. The east wall has a set of three stained glass casement windows with fixed arch transoms. The transoms feature shield designs with biblical images in the outer windows and a medallion with the Disciples

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of Christ seal in the center one. The south wall has a set of two stained glass casement windows; the fixed arch transoms above them feature medallions with biblical images.

The doors from the entrance porch to the main building interior lead to a small hallway, which opens into the foyer. The hallway's stone walls and ceiling form an arch. An original hexagonal Gothic Revival light fixture with brass trim around the sides and top edge hangs in the center of the hallway. The walls have projecting, rectangular areas for the ventilation system that are primarily stone with horizontal brass vents along the top and bottom of the projecting portions. While utilitarian in nature, these vents have quatrefoil openings, contributing to the Gothic Revival interior design.

The foyer continues the use of the stone tile floor with a white plaster ceiling set off by ribbed vaulting, the center of which has a hexagonal ceiling-light fixture. The north and south walls are stone. The north wall has a diamond-paned, stained-glass casement window with a cusped arch transom; this window opens to the receptionist's office area. The south wall has an opening to a coat room/hall with plastered walls and ceiling, beyond which are restrooms. Additional details in the foyer include large, vertical, rectangular, brass vents with quatrefoil designs on the walls.

A pointed, stone arch separates the foyer from the reception room which has all its original features. It has a stone tile floor, and a plaster ceiling with a pair of exposed beams running east to west, that are painted white to match the plaster, with chamfered edges and a slight curve to them emulating the slightly arched ceiling. The west wall is plaster and the east wall has stone on the lower half and plaster above. The room also has original brass, Gothic Revival, four-arm, hanging chandeliers centered within the ceiling space created to either side of the set of exposed beams; each of the two chandeliers is set within a plaster medallion.

The reception room's south wall features a stone pointed arch over the doorway to the memorial museum room which houses exhibitions related to the Disciples of Christ Historical Society. This arch is more elaborate than the other arches in the reception room, with engaged Corinthian columns forming the base for the compound arch which has an arched hood molding over it with a pendant drop. Wood panels inside the arch, over the doors, feature cusped arch relief work, and the doors themselves are wood, six-panel double doors with linen fold relief work in both sets of lower panels and the outer upper panels, plus a diamond-paned, stained glass window in the inner upper panels.

The memorial museum room is elaborately outfitted with floor to ceiling wood paneled walls. On the north wall, wood fluted pilasters are located on either side of the stone arch that surrounds the doors. These pilasters and the doors are located on the east half of the north wall. The west half mimics this design by incorporating a paneled, wood arch with a stone arch surround that has fluted pilasters on either side of it. The south wall has four stained glass windows with arched transoms located in the center with a pilaster on either side. Each window and transom features a

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unique design of a historical figure from the history of the Disciples of Christ. On either end of the south wall is a cusped arch stained glass window with a pilaster to one side. The room's original paneled walls feature dentils along the top. The original floors are a cork tile, and the ceilings feature original coffered plasterwork and brass, Colonial Revival, ball-on-ball, six-arm chandeliers.

The reception room's west wall features a compound, stone pointed arch outer surround for a set of double doors. The original four-paneled wood doors have diamond-paned, stained glass windows for the upper two panels. The lower half of the inner door surround is wood panels; the upper half is a series of cusped arch stained glass windows inset into panels. The use of the stone tile floor continues into the first floor stairwell. Inside the stairwell and down the first flight of steps, a door leads south to restrooms. The main stair rail has iron, cusped arch posts with a wood handrail. Additional wood handrails are attached to the walls. The original walls and ceilings are plaster. The stair landing between the first and second floors contains a recessed arch with four stained glass windows with stone surrounds. The upper two pointed arch windows are fixed windows and the lower two windows are casement windows; each one explores biblical themes with multiple, elaborate scenes and images filling each window. The stair landing between the first and basement floors has a recessed rectangular niche with two original stained glass casement windows that also have stone surrounds. These are also elaborately designed with three primary pictorial biblical images in each with other designs and motifs surrounding them.

The reception room's north wall has two pointed, compound stone arches. The westernmost arch leads into a hallway. The east arch surrounds an inner, wood door surround; its design has a solid, vertical wood panel on either side of the door and diamond-paned, stained glass in its upper panels and arch. This doorway leads to an L-shaped space used for book sales and an office/receptionist area with original features that include: plaster walls; a wood chair rail; a plaster ceiling; built-in wood bookshelves and desk along the west wall; and three pairs of recessed, stained glass casement windows. This multi-use space also has a six-panel, wood door on the north wall that leads to another office.

The reception room's east wall features another pointed, compound stone arch. The wall inside the lower portion of the arch is stone; the center portion of this wall projects out a few inches and supports a wood desktop. The wall inside the upper portion of the arch is paneled wood; the middle panels are hinged so that they can open, allowing access to the receptionist and the desk top. The wood panels have cusped arch and shield relief designs.

The main hallway leading north from the reception room has its original cork tile flooring. The west wall and ceiling are plaster, and there are four original brass, hexagonal, Gothic Revival ceiling lights. The east wall is partially paneled with the lower panels of wood and the upper panels being rectangular stained glass, above which is an original wood cornice with dentils. The paneling is interrupted with one pair of upper panels that are wood instead of glass; it is also interrupted by two wood paneled doors. The paneling runs about 90% of the length of the hall, after which the

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wall is plaster. The south end of the east wall has a paneled door with a simple wood frame surround and is opposite an identical door on the west wall. The door on the west wall of the hallway leads into a large rectangular office space with original plaster walls, a wood chair rail, and a plaster ceiling with florescent lights. This office has a keyed elevator and a stairwell to the library stacks. A door at the far end of the room's north wall leads to a hallway that connects to another office space which opens into the reading room.

The southernmost door on the east side of the main hallway leads into the book sales/receptionist office. The second door leads into a rectangular office with original features including: plaster walls; a wood chair rail; built-in wood bookshelves on the south wall; a pair of recessed, stained glass casement windows; and a tiled ceiling with fluorescent lights. This office includes an original six-panel, wood door on the north wall that leads into a hall with a small office space on the west side and a restroom on the east side. The short hall has a paneled door at the north end that opens into the card catalog room. The third door on the main hall's east side leads to a supply closet.

The main hallway's north end has a rectangular stone-surround opening into the card catalog room, which is a long east-west rectangular space with original plaster walls and ceilings and ceiling track lights. The west wall has wood, double doors to a back stairwell. The north wall has a stone-surround opening that leads to the reading room. The length of the north and south walls are primarily dedicated to a built-in card catalog, with a fluorescent light above it. A doorway on the east wall interrupts the card catalog and leads to the north projecting wing of the first floor. An additional door on the north wall leads to an office space which has a pair of diamond-paned, stained glass casement windows.

The reading room's main entrance is located on its south wall, which also contains bookshelves that continue along about halfway across the west wall. The room has original cork tile floors, plaster walls with a wood chair rail and a tile ceiling with flush square electric lights regularly placed across the ceiling. The west wall also has a paneled wood door. The north wall features a recessed, diamond-paned, stained glass casement window at either end, with cusped arch transoms. The center of the wall has three pairs of stained glass casement windows; the lower windows are roughly twice the height of the upper ones, have thick horizontal leading across the middle, and feature a medallion depicting a Disciples of Christ historical site on their upper half. The east wall features four original wood cubicles that have built-in desks with brass, extension-arm lamps attached to the wall beside them.

The north projecting wing of the east façade is connected on the first floor by a set of descending stairs. The north-south hallway of this wing has its original stone floor, plaster walls, and a plaster ceiling with flush, square ceiling lights. The west hallway wall has a six-panel, wood door at its north end with a simple wood frame surround. The north wall of the hallway has a centered six-panel, wood door with a simple wood frame surround that leads into the director's office (formerly a

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conference room). Original features of this impressive space include: cork tile flooring; plaster walls above wood paneled wainscoting that features dentils; and plaster ceilings with square, flush electric lights. Both the west and east walls have a pair of recessed, stained glass casement windows with a circular, pictorial medallion in the upper portion of each. Centered on the north wall is a recessed set of four paired stained glass casement windows; the lower windows are nearly twice the height of the upper ones, and each one has a circular medallion depicting additional historical figures. The south wall features a fireplace in the middle. The original simple, heavy stone mantel has curvilinear pilasters over a glazed tile fireplace topped with a molded mantel shelf.

The hallway's east wall has a central recessed portion that has original wood paneling along its lower half and stained glass windows along its upper half, with an original wood cornice topped by wood dentils. The south end of this recessed portion of the hallway includes the door to the librarian's office. The interior of this office has original plaster walls and a tiled ceiling with square lights. The east wall has a bay window with a series of six, diamond-paned, stained glass casement windows with a circular medallion in each depicting biblical figures and scenes; the window surround is stone. The south wall has built-in, paneled, wood bookshelves across its length, interrupted in the middle by a recessed set of three, stained glass casement windows with pictorial medallions depicting biblical figures and some text. An original wood cornice with dentils tops the shelves and windows along the length of this south wall.

Second Floor Interior

The main stairs from the first floor lead into a square hall on the second floor. Original features in this space include: a brown tile floor; plaster walls with white cornice molding; a plaster ceiling; and a hanging, lantern-style, brass ceiling light, with a circular shade and decorative scrollwork throughout its design. Compound, pointed-arch, stone door surrounds are featured on each wall: one on the north wall, which surrounds a recessed set of double doors leading to the lecture hall (stone walls form the arched recess); two on the east wall (one leading to the Eva Jean Wrather Memorial Room, and one leading to a hallway and restrooms); one with double doors on the south wall leading to the conference room; and two on the west wall (one leading to a hallway and restrooms, and one, with double doors, to the stairwell). All doors and inner surrounds are original paneled wood.

The lecture hall retains most of its original features including: a tile floor, plaster walls with brass vents that incorporate quatrefoil-shaped openings, and a plaster, vaulted ceiling. Three lantern-style lights with decorative brass scrollwork hang from the ceiling, equally spaced down the length of the room. Historic furnishings and artifacts are displayed along the west wall, which also has an original paneled, double door with a simple wood frame surround. These doors lead to the secured elevator and stairwell for the library stacks, as well as into the kitchen, which does feature updated appliances. Original six-panel double doors with a compound, pointed arch stone surround are

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located at either end of the north wall; wood paneling fills in the space between the doors and the stone arches. In between these sets of doors on the north wall is a recessed space with a stone arch surround and a raised wood floor (two steps up). This recessed space has wood paneling covering nearly two-thirds of the height of the wall, above which the walls are plaster. An original wood lectern is built into the center front of the raised floor with Gothic Revival details including cusped arches on the base and a decorative relief around the top, capped with dentils. The north wall doors lead to support spaces including a research/reading room with cubicles that contain doors, built-in desks and reading lamps. Each cubicle contains at least one stained glass casement window. The lecture hall's east wall has three sets of diamond-paned, stained glass casement windows in the recesses formed by the vaulting; each set is three windows high and two windows wide. Each window includes a stained glass pictorial medallion featuring a different biblical figure or historical figure from the church's history centered in the upper portion. The south wall has two sets of double doors with pointed arch stone surrounds at either end, mimicking the north wall. The east set of doors leads into the Eva Jean Wrather Memorial Room, while the west set leads into the square hall.

The Eva Jean Wrather Memorial Room has original features that include: a tile floor; plaster walls and ceiling; and a wood chair rail. The west and north walls each have a door. The east wall includes a set of diamond-paned, stained glass casement windows that is three windows high and two windows wide. The center and top windows each feature a different pictorial medallion; the theme for these images is the four evangelists, Matthew, Mark, Luke and John. The south wall has a wood, built-in bookshelf along its length, with cabinets at the base, open shelves, and a cornice topped with dentils. In the center, a recessed niche for a brass plaque features Gothic Revival details including a pointed arch opening, wood tracery in the upper third of the arch, and a cross relief above the arch. Prior to serving as a memorial to Ms. Wrather, this space was an office and later a memorial space for Dr. Winfred Ernest Garrison.

The conference room located south of the square hall has original plaster walls with a wood chair rail and a tiled ceiling with flush, built-in lights. Both the east and west walls feature original built-in cabinetry made of paneled wood. The south wall has a recess within which is a set of four-over-four diamond-paned, stained glass casement windows with a stone surround; the upper windows have cusped arch transoms above them. Each casement window features a unique image of a biblical or historical figure in a pictorial medallion, the lower ones in a squared shape and the upper ones in an octagonal shape. On the walls of the recess, and also on the wall to either side of the recess, are elongated, brass vents with quatrefoil openings. The original paneled, double doors from the hallway, with the pointed, wood panel arch above them, are the main features of the north wall.

The attic has storage space and houses the HVAC unit. The roof uses steel beams and is lined with steel-reinforced concrete, as the building was designed to be fireproof.

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The basement is partially finished and includes storage and workspaces with mostly brick walls and linoleum floors. In addition the library stacks are placed in the west, center room, continuing in this space onto the first and second floors with an internal stairwell and keyed elevator.

Additional Resources

Memorial Cenotaph (c. 1958, contributing object)

A granite sculpture cenotaph with depictions of four, historic church leaders (one on each of the four sides) and related text is in front of the building. A stone urn tops the cenotaph and a stepped circular base forms its foundation. A flagstone path surrounds the cenotaph, where it sits at the upper center of a grid of two rectangular pathways.

Pet Burial (c. 2002, noncontributing site due to date of construction)

The burial place is an ivy-covered square with two urns and a grave. The grave has a headstone and footstone for a cat, Princess, who died in 1948 and was owned by one of the site's original design committee board members, Eva Jean Wrather. The burial place was erected in 2002 as a tribute to Ms. Wrather.

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Davidson County, TN**8. Statement of Significance**

The Thomas W. Phillips Memorial is significant for both its architecture and its art under National Register Criterion C. The building, begun in 1956 and completed in 1958, is an unusually late example of Collegiate Gothic style developed with modern methods for the Disciples of Christ Historical Society and its library and archives. The firm of Hoffman & Crumpton took great pains to create an exemplary building embodying the distinctive characteristics of Gothic Revival, a style that was contrary to the early modernist buildings for which they were making a name for themselves in Pittsburgh. In the spirit of medieval architecture, the building's design incorporated masterful, original works in stone and stained glass that were filled with religious and educational symbolism and were created by local, professional artists Puryear Mims and Gus Baker. This symbolism was based on historic as well as new iconography developed by the Society's Arts and Inscription Board Committee under the leadership of Eva Jean Wrather.

The Phillips Memorial meets criteria consideration A as a religious institution owned building that has its primary significance in architecture and art. The building also meets criteria consideration G as a building that is less than fifty years old. The Memorial has exceptional significance as an excellent late example of Collegiate Gothic style architecture designed by the firm of Hoffman & Crumpton and for the stained glass and stone artwork that is found throughout the building.

Historical Background

The building was a distinct departure from the original direction of the Historical Society. Initially in 1954, the Board of Directors purchased a site along Grand Avenue and contracted with the firm of Hart, Freeland and Roberts. The initial design was a simple two-level, stack unit that could later be expanded. The board went to the Phillips family, of Phillips Gas and Oil Company, for building campaign support and was turned down. Later that year, B.D. Phillips and T.W. Phillips, Jr., sons of the late Thomas W. Phillips, came to the board with a proposal of their own to fund a larger, permanent structure on a different lot on 19th Avenue, adjacent to Vanderbilt University and across from Henry Hibbs' award-winning campus for Scarritt College (now the Scarritt-Bennett Center, NR 08/26/1982). They also proposed that the building design be Collegiate Gothic and recommended a different architectural firm in place of Hart, Freeland and Roberts. The former firm would be retained to oversee the construction. An agreement was reached the following year, and the cornerstone laid down during a special ceremony on April 15, 1956. The building would be named in honor of their father, a Disciples layman and philanthropist.¹

The choice of Collegiate Gothic seemed outdated to many in the late 1950s, despite the intended location in between the Collegiate Gothic stylings of the Scarritt and Vanderbilt campuses. By the time, even collegial educational facilities had begun moving away from the classical revivals and

¹ James M. Seale, *Forward From the Past: The First Fifty Years of the Disciples of Christ Historical Society* (Nashville: Disciples of Christ Historical Society, 1991), 35-37.

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gothic styling of such architects as Ralph Adams Cram. As Paul V. Turner states in his book on academic architecture, "by 1960, it was clear that the battle between the architectural traditionalists and modernists, which had been waged on the American campus for at least three decades, had been won firmly by the moderns."² For the Historical Society, however, the recommendation ultimately won the board's favor despite these modern national trends. As one of the board members states in her book, *History in Stone and Stained Glass for the Thomas W. Phillips Memorial*,

Selection of this style for the Phillips Memorial Building answered many questions of relationship between the Society and its home. It presented an ecclesiastical atmosphere and combined harmoniously with neighboring college and university buildings of Scarritt and Vanderbilt. It was also acceptable as a style which would have a living value in years to come; and even though the period of its construction might be one devoted largely to the development of modern architecture, it would still compete successfully and be revered with the passing of time.³

The choice of Hoffman & Crumpton as the architectural firm initially seems more surprising than the choice of style. At the time they were solicited, this firm was making a name for itself in Pennsylvania with early modernist and International style designs. Kenneth R. Crumpton and Roy L. Hoffman had just completed designs for the New Mellon Bank in Sewickley, Pennsylvania, and the West Penn Power Company's Headquarters in Cabin Hill, Pennsylvania. Both featured geometric, simple shapes with clean lines, bands of windows, and little, if any, ornamentation. Their sleek, stainless steel Heppenstall Building of 1953 received much local acclaim and national recognition in *Life* magazine for its windowless design and modern utilities. However, both Crumpton and Hoffman were no strangers to revival styles, having both worked as primary designers under Benno Janssen in Pittsburgh for nearly twenty years. Among other Janssen buildings, they worked on the Italian Renaissance Revival styled Phillips Gas and Oil Company building and on Elm Court (NR 12/06/1979), B.D. Phillip's Butler, Pennsylvania, home. This 40-room residence of limestone, marble, and slate was a Tudor Revival design with a multi-gable roof, intricate stone carvings, and stained glass windows. Certainly, their contributions to these earlier works for the Phillips family led to their recommendation for the Thomas W. Phillips Memorial. Crumpton is noted as having sought out Benno Janssen's advice on the design, visiting him in Charlottesville, Virginia, where he had retired.⁴

² Paul Venable Turner, *Campus: An American Planning Tradition* (New York: The Architectural History Foundation and The MIT Press, 1984), 294.

³ Eva Jean Wrather, *History in Stone and Stained Glass for the Thomas W. Phillips Memorial* (Nashville: Disciples of Christ Historical Society, 1993), xiii.

⁴ Anne Jean Ungar, "No Window Shopping Here," *The Charette: Tri-State Journal of Architecture & Building* 33 (February 1953): 7, 9-11; "New Mellon Bank in Sewickley, PA," *The Charette: Tri-State Journal of Architecture & Building* 35 (September 1955): 16; "Architecture in the News," *The Charette: Tri-State Journal of Architecture & Building* 35 (December 1955): 24; Seale, 36.

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Crumpton was the lead designer for the Memorial building, and he created a textbook example of Gothic Revival architecture. Among the many Gothic Revival features of the building's design are: its asymmetrical façade; steep multi-gable, slate roof; buttresses; pinnacles; castellation; stacked chimney; board-and-batten doors; hood moldings and arches – both rounded and pointed; and, the integral use of decorative stonework and stained glass. Bringing the most modern materials and technologies to bear on his design, Crumpton used steel-reinforced concrete behind the building's Indiana limestone exterior to ensure that the Society's archives were safe within fireproof walls, in addition to the latest technology in temperature and humidity control. Public areas received significant Gothic Revival details as well, including: decorative vents with quatrefoil designs; scrolled lantern-style light fixtures; stone arches over doorways and hallway openings; stone floors; wood-paneled walls; vaulted ceilings in the entrance porch and lecture hall; and use of interior stained glass along selected walls and in selected door surrounds. The archives themselves feature keyed access, an elevator, and metal shelving to meet modern standards while being unobtrusively located away from the public spaces, along the west side of the building. Crumpton passed away in April of 1956 after completing the basic designs for the building. Hoffman took over the project and ensured that the building remained faithful to Crumpton's designs. The building remains intact with no major alterations today, a testimony to the quality and forward-thinking brought to the project.

The Thomas W. Phillips Memorial closed an innovative and interesting era of interpreting the Late Gothic Revival in Nashville. The modern embrace of Gothic Revival was epitomized by the campus designs of Scarritt College by Nashville architect Henry C. Hibbs in the 1920s and early 1930s. The Scarritt campus is across the street from the nominated property and the Gothic style of the earlier campus influenced the design choice by the Disciples of Christ Historical Society. Otherwise, some variation of classicism would have been the norm for a historical society building prior to 1960: witness the Colonial Revival styling of the nearby 1950s Upper Room Chapel and the classicism embodied in the earlier design of the George Peabody College for Teachers (NHL, 12/21/1965). Another example is the Tennessee State Library and Archives (NR 11/17/2003) on Capitol Hill which is a Classical Revival design.

The architecture of the Thomas W. Phillips Memorial not only reflected the design traditions of its Scarritt neighbor, the spires and other Gothic details also reflected the Christian values and beliefs traditionally associated with the Gothic, as well as the association with the great English seat of higher education at Oxford and Cambridge. The style conveyed to visitors and users that the Thomas W. Phillips Memorial was a building reflecting Christian faith and a serious commitment to scholarship and achievement.

In addition to meeting Criterion C with its embodiment of the distinctive characteristics of the Gothic Revival in the latter half of the 1950s, the Thomas W. Phillips Memorial possesses extremely high artistic values in its original decorative stone and stained glass works. The Disciples of Christ Historical Society created a Fine Arts and Inscription Committee in the summer of 1955.

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The committee was chaired by Eva Jean Wrather, a historian and founding member of the Disciples of Christ Historical Society. Wrather led the committee in not only selecting the artists but also in working with the artists and committee to develop inscriptions and iconography. The goal in choosing the iconography was that the designs “convey the faith of the twentieth century as truly as Medieval and Renaissance art had sought to convey the faith of earlier structures . . . [with] the strength and the rugged simplicity characteristic of the New Testament Christianity on which the Disciples have placed their chief historic emphasis.”⁵ Thus, a combination of both traditional and new symbols was used with the overarching theme the “Theology of Light.” Portrayed as a sun, moon, stars, circle or shaft of light, golden flame, golden candlestick, or constellations, “this idea or motif of divine light [runs] like a luminous thread through man’s conception of history and revelation . . . [and as] a harmonizing chord throughout the interpretations in art for the Phillips Memorial.”⁶

The professional artists selected to create the works in stone and stained glass were Puryear Mims and Gus Baker, both Nashville artists. Puryear Mims grew up in Tennessee, moving to Nashville at the age of 6 from Durham, North Carolina. He originally studied English, obtaining both his BA and MA from Vanderbilt University. However, before pursuing his MA, he studied sculpture in 1927 with Saul Baizerman in New York City and at the Academie Julian in Paris. He would return to his love of sculpture by returning to New York in the 1930s and studying for four years at the Art Students League with early American Abstractionists Robert Laurent and William Zorach. He also assisted Gutzon Borglum’s Mount Rushmore project for a time in South Dakota. He moved back to Nashville in 1937 and, two years later, received a Rosenwald Fund grant for the creation of representational sculptures documenting the South. He then served in the military during World War II and, upon his return, joined the Vanderbilt faculty, becoming a member of the Fine Arts faculty in 1948. His major works include a series of four bronze groups for the Cordell Hull building in Nashville, Tennessee, and the bronzes of eighteenth-century Nashville founders James Robertson and John Donelson, located just north of Nashville’s Fort Nashborough in River Front Park.⁷

For the Memorial building, Mims designed twenty-eight stone shields, each with a different symbol. The majority of these are located on the entrance porch in the frieze and battlements, with three additional shields on the north elevation and four on the south elevation. After creating the shields in plaster, Mims traveled to Indiana to oversee the translation of his art into limestone for the building. Plaster casts of the stone shields are available for viewing in the conference room.⁸

Mims also designed four bas-relief portraits for the granite cenotaph, the focal point for the front walkways of the main, east façade. The cenotaph honors the four principal historical figures

⁵ Wrather, xxiv.

⁶ Ibid., xxvi.

⁷ Ibid., xx; “Puryear Mims, Widely Known Sculptor, Dies,” *Tennessean*, 22 December 1975; Philancy Holder, *Thomas Puryear Mims* (Nashville: Tennessee Botanical Gardens and Fine Arts Center, Inc., 1977), 1-7.

⁸ Wrather, xxii-xxiii.

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considered to be the founding fathers for the Disciples of Christ: Thomas Campbell, Alexander Campbell, Barton W. Stone, and Walter Scott. For this project, Mims was forced to rely on historic photographs and portraits as models for the creation of his plaster relief portraits. Once these were completed, Mims traveled to New York to consult with the artisans translating his works into the granite cenotaph.⁹

Gus Baker was the artist selected to design the stained glass medallions. After serving with the Army Corps of Engineers in World War II, Baker sought a BA in Philosophy from University of the South and also explored his interests in music and art. Art ultimately won out, and Baker went to the Art Institute of Atlanta for his BFA and MFA in painting. He won the Ellen S. Booth scholarship for advanced study in painting at Cranbrook Academy of Fine Arts in Michigan and studied in several additional states afterwards including Texas where he received a Certificate of Teaching from Southern Methodist University. He returned to his native Tennessee in 1955 and began teaching at Watkins College of Art and Design, joining the arts faculty at the University of Tennessee Extension two years later (this later became Tennessee State University).¹⁰

For the Memorial building, Baker designed sixty-three individual stained glass medallions in addition to twenty interlaced medallions in the main stairwell. The process of creating the stained glass medallions was intended to follow as closely as possible the process used in the Middle Ages.¹¹ Wrather and the committee learned of Nashville's Craig-Morris Glass Company through a local architect and brought them onboard after an initial disappointment in working with an out-of-state firm. L.L. Morris brought a wealth of expertise. He "had worked for Tiffany in New York and owned a stained glass studio in Detroit before moving to Nashville."¹²

The intensive process required Baker to create the designs on acetate which was then traced onto heavy paper that was numbered and cut out. Stained glass was used for all color in the medallions and came from studios around the globe, including England, France, Belgium, and the United States. Thus, only the delineation of portraits, objects and symbols needed to be painted. Wrather cut the patterns; Morris cut the glass himself; and Baker delicately painted any fine brushwork

⁹ Ibid., xxii; Holder, 9.

¹⁰ Wrather, xx-xxi; "Gus Baker, Teacher, Dies at 72," *Tennessean*, 18 May 1994, 5-B.

¹¹ Louis LeQuire, "Art in Review: 2 Artists to be Honored at Memorial Dedication," *Nashville Banner*, 12 September 1958; Wrather, xxi.

¹² Caroline McNeilly, "An Ancient Art Comes to Light," *Nashville Banner*, 18 November 1980, Lifestyles, 20.

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needed to delineate the subject matter. All leading was overseen directly by Morris, who also fired all of the painted glass. The process was intensive with each medallion using an average of fifty to sixty pieces of carefully selected, high quality stained glass.¹³ One reporter noted that “Baker and Morris once spent half a day examining blue glass to find an area where streaking in the stain suggested the folds of a robe.”¹⁴

The Thomas W. Phillips Memorial is both a rare and particularly impressive work of Gothic Revival design for the late 1950s. Crumpton’s design is exceptional in its strong attention to both interior and exterior details, its use of high quality building materials, and its use of modern technologies for the safekeeping and public use of the Society’s archives. Finally, the additional decisions to solicit and integrate the works of professional artists for high quality stone work and stained glass design and to pursue not only the use of traditional iconography but to also embark upon the creation of new symbols bring a level of artistic quality that is truly a contribution to American art. The building retains the majority of its original materials giving it a high level of integrity.

¹³ Clara Hieronymus, “Teamwork with the Rainbow,” *Nashville Tennessean*, 15 September 1957, 3; McNeilly, 20; LeQuire; Wrather, xxi-xxii.

¹⁴ Hieronymus, 3.

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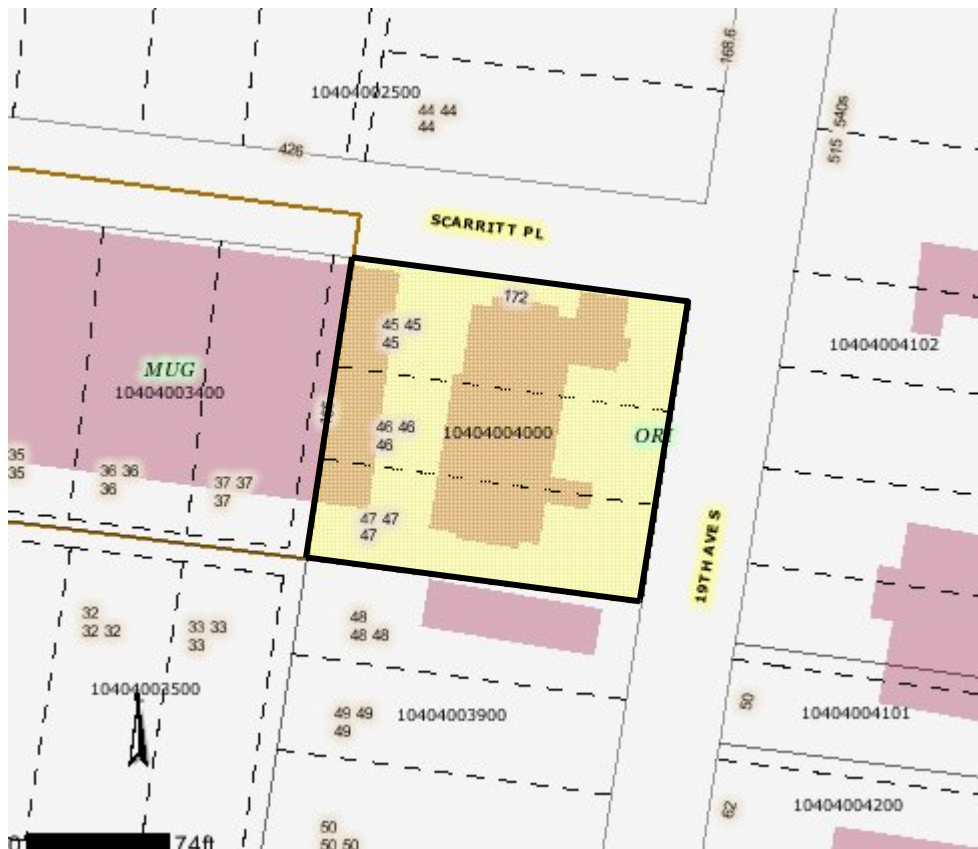
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The boundaries for the nominated property at 1101 19th Avenue South are shown on the accompanying Metropolitan Nashville and Davidson County, Tennessee, GIS system map as lots 45, 46 and 47, excluding the portion of the neighboring building that appears on these lots. The parcel number is #104 04 0 040.00.

Verbal Boundary Justification

The nominated boundaries include the extant historic property associated with the Thomas W. Phillips Memorial and represent the current and historic legal boundaries of the Disciples of Christ Historical Society's property.



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PHOTOGRAPHS

Photos by: Carroll Van West
Center for Historic Preservation
Box 80, MTSU; Murfreesboro, TN 37132
Date: November 2005

#1 of 38

East façade. Photographer facing west

#2 of 38

East façade, northernmost projecting wing's east façade. Photographer facing southwest.

#3 of 38

East façade, northernmost projecting wing's south elevation. Photographer facing north.

#4 of 38

East façade, central portion. Photographer facing west.

#5 of 38

East façade, southernmost projecting wing's north elevation; public entry. Photographer facing south.

#6 of 38

East façade, southernmost bay and southernmost projecting wing's east and south elevations. Photographer facing northwest.

#7 of 38

South elevation. Photographer facing north.

#8 of 38

West elevation, south and central bays. Photographer facing northeast.

#9 of 38

West elevation, north and central bays. Photographer facing southeast.

#10 of 38

West elevation, door on north bay. Photographer facing east.

#11 of 38

North elevation. Photographer facing south.

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#12 of 38

Entrance hall interior. Photographer facing west.

#13 of 38

First floor foyer interior. Photographer facing east.

#14 of 38

First floor reception room interior. Photographer facing north.

#15 of 38

First floor museum room interior. Photographer facing northwest.

#16 of 38

First floor museum room interior; ceiling. Photographer facing southwest.

#17 of 38

First floor view from museum room interior through reception room and down the hall.
Photographer facing north.

#18 of 38

First floor interior entrance to main public stairwell from reception room. Photographer facing northwest.

#19 of 38

Stained glass windows, interior view; located on the main public stairwell's landing between the first and second floors. Photographer facing west.

#20 of 38

First floor interior, main hall with reception room in the distance. Photographer facing south.

#21 of 38

First floor interior office with doors to keyed elevator visible (keyed elevator and stairwell in this office lead to the stacks for the library and archives). Photographer facing west.

#22 of 38

First floor interior view of the stacks for the library and archive. Photographer facing south.

#23 of 38

First floor interior, receptionist and book sales office. Photographer facing northeast.

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#24 of 38

First floor interior, card catalog room. Photographer facing east.

#25 of 38

First floor interior, reading room. Photographer facing west.

#26 of 38

First floor interior, director's office. Photographer facing northeast.

#27 of 38

Stained glass windows, interior view, first floor; located on the north wall of the director's office. Photographer facing north.

#28 of 38

Stained glass windows, interior view, first floor; located on the east wall of the director's office. Photographer facing east.

#29 of 38

Fireplace and mantel, interior view, first floor; located on the south wall of the director's office. Photographer facing south.

#30 of 38

Stained glass windows, interior view, first floor; located on the east wall in the librarian's office. Photographer facing east.

#31 of 38

Second floor interior, lecture hall. Photographer facing north.

#32 of 38

Second floor interior, kitchen. Photographer facing west.

#33 of 38

Second floor interior, reading rooms and storage. Photographer facing northeast.

#34 of 38

Second floor interior, Eva Jean Wrather memorial room. Photographer facing southwest.

#35 of 38

Second floor interior, conference room. Photographer facing west.

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#36 of 38

Second floor interior, conference room. Photographer facing south.

#37 of 38

Cenotaph in front of east façade. Photographer facing southwest.

#38 of 38

Cenotaph in front of east façade. Photographer facing northeast.